# THEATRICAL AMUSEMENTS: THE SEASON WIDE OPEN WITH PLENTY OF NEW MATTER. -

Francis Wilson in a Comic Opera, John Brew in a Dramatized Novel, Augustus Thomas's Latest Western Fiction and Farces by Charles E. Bianey and Frederick Stanford,

The Knickerbocker Theatre will be reopened to-morrow night with Francis Wilson in a new comic opera, "The Monks of Malabar." The words are by J. Cheever Goodwin and the music by Ludwig Englander. The scenery is Oriental, and said to be showy, and the play is cut on the pattern from which Mr. Wilson has been best His company is entirely different from that of last year. Madge Lessing has the place that Lulu Glaser formerly held. Maud Hollins has a prominent part. The principal contralto is Edith Bradford, recruited from the Bostontans Other feminine rôles are assigned to Clara Palmer, Louise Lawton, who was Alice Vielson's understudy last season, and Edith Butchins. Foremost among the men, aside from Mr. Wilson, will be Van Rensselaer Wheeler and Hallen Mostyn.

During more than a year accounts of "Arlzona" have reached New York, but its first performance here will be given at the Herald Square to-morrow night. The drama is by Augustus Thomas, who so successfully transferred the atmosphere of Alabama and Missouri to the stage in plays named after those States. Mr. Thomas has lived in Arizona, which should have given to him a thorough knowledge of ts characteristics; but more important is the fact that he is an adept playwright, able to carry his audience from Broadway to the Western wilds. He will be helped in this by the scenery. Walter Burridge went to Arizona to make sketches, and John Faust painted the other settings, from drawings by Frederick Remington. The action takes place in an Arizona ranch and at Fort Grant. Two love affairs, of a different nature share the interest, The principal actors are Theodore Roberts. Walter Hale, Vincent Serrano, Edwin Holt, Edgar Selwyn, Thomas Oberle, Eleanor Robson, Jane Kennark, Mattie Earle, Adora Andrews and Louise Classer.

The appearance of John Drew in a new play ts always looked forward to with keen expectation by metropolitan playgoers, and therefore the production of "Richard Carvel" at the Empire on Tuesday night will be a theatrical occasion. A new interest will be added by the appearance of Ida Conquest as Mr. Drew's Every one who has read Winston Churchill's novel knows that the title part is something quite out of the line that Mr. Drew has been identified with since he left Daly's, but he is a romantic actor at will. The dramatization of "Richard Carvel" has been made by E ward E. Rose, who has had experience in transferring book matter to the stage. The Churchill story has been followed closely, and thirty-two speaking parts are named. Many at itions have been made to Mr. Drew's usual company. Among them are Mrs. W. G. Jones. Olive May, who made her first success with Mr. Drew five years ago in "The Butterfiles;" Frank Lossee and Francis Powers, who came into prominence as author of "The First Born."

if she will marry a man with a bald head and a hardip. A search is commenced for such a person. The girl refuses to give up her lover, a young college student, and they plan an elopement. In running away they get into a railway accident, in which the fellow loses the hair from his head and gets a harelip. Thus he answers to the demands of the will, and allends happily. The part of the young hetress will be enacted by Stella Kenny and the others by George S. Probert, Charles H. Bradshaw, Frank Farrington, Horace Lewis, Julia Hanchett, Ida Darling and Frances Arthur.

A little that is new and plenty that has proven diverting is offered in to-morrow's continuous shows. At Proctor's Fifth Avenue a first trial of a new short play will be made by Patrice. "The Girl in the Moon" is the title of the new medium, which will have its own outfit of scenery and will be prettily lighted. Another new item here will be the original monologue promised by Maurice Barrymore, who is to go over the Proctor circuit of vaude ville theatres before touring as a dramatic "star." Established variety folk held are Ben Harney, an exploiter of "rag-time:" A. L. Guille, a graduate from grand opera; John D. Gilbert, monologist; Terry and Elmer, the Brookses, the Esmondes and Auri Dagwell. Joe Hart, Carrie De Mar, Amelia Summerville and Press Eldridge will be some of those

Jose Hart, Carrie De Mar, Amelia Summerville and Press Eldridge will be some of those engaged here to-day.

Bert Coote will be the most conspicuous member of the roster at Proctor's Palace. He will use "Supper for Two," a lively farce that he already has made familiar in the continuous shows. Another to stand out will be Gertrude Haynes, a vocalist who turns to religious music in a manner not unlike the specialty of the "Girl With the Auburn Hair," and who employs a souad of choir boys as assistants. Imogene Comer will be another vocalist and Press Eldridge is down for a budget of laughable nonsense. Some of the others listed are Manning and Prevost, Barr and Evans, Howard and Bland, Alexander Heindl, the McMahons. Fred Brown and George E. Marten. For to-day's bill are Louise Willis Hether, Edmund Day and Henry Lee.

Joseph Hart and Carrie De Mar will be in first place at Proctor's 125th Street. They will display for the first time at this theatre the collection of specialities to which they give the title, "A Close Call." In this the two entertainers' songs and dances give way for a moment to two fighting cocks in pit array, who are removed from sight as soon as they become combative. George W. Day's monologue, the Murphys' sketch, Emmy's trained terriers, acrobatics for the Lamonts, dancing for the Randalles, a sketch for Sullivan and Passueleta and an inning of vocalism for Carrie Behr will fill other numbers. The bill for this atternoon and evening will employ Lockhart's elephants, Mitton and Dollie Nobles in an amusing farce, Howard and Bland and the Oriskanys, among others.

Robert Hilliard's return to vaudeville will

rie Behr will fill other numbers. The bill for this atternoon and evening will employ Lockshart's elephants, Mitton and Dollie Nobles in an amusing farce, Howard and Bland and the Oriskanys, among others.

Robert Hilliard's return to vaudeville will bring him to Proctor's Twenty-third street to-morrow. He will again use his dramatization of Riebard Harding Dayls's story, "The Littlest Girl." Newcomers from Europe will be Carta and Mirtziana, who promise for their specialties of acrobatics and equilibrism as much of unusuainess as there is in their names. Other specialty folk held are Post and Clinton, Herbert and Willing, Morton and Elliott, Ernest Nizarras, Emma Carus, Collins and Hardt and James Richmond Glenroy. These are familiars, but of a grade that insures a pleasing programme. The entertainers employed here last week will contribute to-day's bill. Some of them will be Bert Coote, the Esmondes, John D. Gilbert, Ben Harney, Manning and Prevost and A. A. Guille.

The stranger of the bill at Keith's will be Josech Santley, a boy who will make a start as a vaudeville vocalist. The short play will be "When Two Hearts Are Won," and will engage the Drews. Alice Shaw and her daughters will whistic and dance, the Mortons will be down for specialties of music and dancing, Silvern and Emerie will have a gymnastic specialty, the Halloways will go through striking exercises of equilibrism, and Mark Suillivan, Johnnie Carroll and a dozen others will have showings. New biograph views will be shown among an interesting lot that will be continued from last week.

Gus Williams promises to have at Pastor's a new comic monologue. The sketch pairs here will be the Manns, Williams and Milburn, Stiason and Merton, Gardner and Vincent and Morton, the Cranes, Jacklin and Ingram, Murphy and Andrews, the Zereeths, Chris Green and Charles De Camo.

The music halls are lively. At Koster & Bill's the Hashims are to maintain the rule of

phy and Androws, the Zereeths, Chris Green and Charles De Camo.

The music halls are lively. At Koster & Bial's the Hashims are to maintain the rule of fourteen performances a week. For the concert bills this afternoon and evening Marie Dressler, Joe Welch, Vernons Jarbeau, Genaro and Bailey, Hodges and Lauchmere and Munroe and Mack are among those retained. But one of last week's specialities will hold over till to-morrow. The incoming let will include Francesca Redding, Maggie Cline, George Fuiler Golden, the Russell brothers, Tim Gronin, George Evans, Haines and Pettingill,

Montgomery and Stone, and several others. The average of merit in these innings is high.

Hurtig & Seamons offers a bill which, like that with which this Harlem music hall opened, is contributed in large degree by specialists of the front rank. Its most striking features are the tricks of Marzella's birds, Charles H. Aldrich's comic counterfeits of Ching Ling Foo's trickery, Cangeld and Carleton's sketch and George Thatcher's monologue.

The Rentz-Santley troupe comes to the Dewey to-morrow "The Hotel Matrimony" and "Broadway to Paris" are the two burlettas in which its women will engage, their groupings taking the descriptive titles, "Nightgown Girls," "College Boys" and "French Grisettes" at different moments of their display. An olio of specialities will employ Lottie Elliott, Laura Wyble, Polk and Tresk, Barrington and Martell, Charles Robinson and the Leonards.

One series in the motion picture display made to-day at the Eden Musée as a supplement to the wax works, will give glimpses of the grounds and buildings of the Parls Exposition as they appear from the Elliel Tower. The photographs were taken from the structure's elevator while in progress from top to bottom. Nearly fifteen minutes are occupied in projecting this series.

To-night will bring the last performance of the season in two of the roof gardens. A special show has been arranged for the Victoria, so that the farewell will be something of an occasion. The other garden to close will be the Casino. It is the intention to use the Cherry Blossom Grove until October surely, and possibly all winter. Prominent among the new things there this week will be moving pictures of the Corbett-McCoy fight.

Fourteen dramatio theatres are already in use, aside from the four more to be reopened this week. "The Rebel" can brag of the greatest number of performances. To-morrow will start its fourth week at the Academy of Music, and mark the half-way point in its turn there. Andrew Mack's new songs made an immediate success with his first night audience. The only exception was a serenade, which was pretty but commonplace. In place of that he now sings "The Story of the Rose," from last year and one of the prettiest love ballads he has ever written.

"Ben-Hur" seems to have lost nothing in popularity during its summer disuse. It has taken up its run at the Broadway, where it was cut short at the advent of warm weather. Extra interest is felt in its revival because of the new actors. William Farnum's poor performance of the title role in the first act on Monday and his contrastingly fine acting in the later scenes have since improved in ease throughout.

The renewed popularity of "The Pride of justifies its revival at the Criterion. had been the intention to put James K. Hackett into "Richard Carvel," but the continued success of "The Pride of Jennico" made a change unnecessary. Therefore on Tuesday evening we shall see Mr. Drew and Miss Conquest in the roles intended for Mr. Hackett and Miss Galland.

Another week will be devoted to "The Great Mr. Hackett and Miss Galland.

and Miss Galland.

Another week will be devoted to "The Great Ruby" at the American. Monday changes will be the rule of the Greenwall Stock Company, but the management feels warranted in keeping the big melodrama on longer. The next revival will be of "The Three Musketeers."

E Forta were made to get one of the new versions of the old romance, either that used by Edward H. Sothern or Herbert Beerbohm Tree's, but both are unavallable, so the standard dramatization will be used.

Daniel Suliv is renewing old friendships at the Fourteenth Street, and making new ones as the pleasant old clergyman in "The Parish Priest." It was years since he had produced a new play in New York. This one resembles in style the rural dramas of Herne and Thombson, "Shore Acres" and "The Old Homestead."

Much of the same rural character is in "All on Account of Eliza," the new farce in which Clara Lipman and Louis Mann figure at the Garrick. To the critical observer the advance in art of these two actors is almost as pleasing as the very funny play.

The other play of last week, "Prince Otto."

## NATIVITY OF U. S. SENATORS.

New York, Ohio and Massachusetts Most Largely Represented as to Places of Birth.

There were twelve natives of Ohio in the last United States Senate two representing the Buckeye State, two representing Chio's neighbor to the west, Indiana, two Obio's southeasterly neighbor, West Virginia and one each Kansas, Montana, Nebraska. South Dakota and Iowa. Although Ohio leads in the number of men in the United States Senate, neither the Bay State of Massachusetts nor the Empire State of New York is very far behind it in representation. The Philadelphia Republican National Convention which nominated McKinley and Roosevelt was presided over by two United States Senators, Mr Wolcott of Colorado as temporary chairman and Mr. Lodge of Massachusetts as permanent chairman. Both are natives of Massachusetts-Mr. Wolcott was born in Longmeadow and Mr Lodge in Boston.

For a great many years it has been an established custom in Massachusetts to elect as its Senators only natives as well as residents of that

lished custom in Massachusetts to elect as its Senators only natives as well as residents of that State. Senator Hoar, its veteran representative, is a native of Concord, and his coleague for many years, Mr Dawes, the predessor of Mr Lodge, was born in Cummington Nearly all of their distinguished predecessors in the Senate were born in Massachusetts Charles Sumter being a native of Boston, though Danel Webster and Henry Wilson afterward Vice-President of the United States, were born in New Hampshire. Two other members of the last United States Senate are Massachusetts men, though representing two far Western States, Warren of Wyoming and Foster of Washington. Mr. Warren was born in Hinsdale and served in a Massachusetts regiment during the war. Mr. Foster was born in Beichertown.

New York was well represented in the last United States Senate, though one Senator born in New York has died since the close of the session of Congress, He was John H. Gear of Iowa, who was a native of Ithaca. His successor, Mr. Dolliver, was born in West Virginia. The other natives of New York in the last Senate included the New York Senators, Platt and Depew, the former born in Owego and the latter in Peeks-kill, Senator Teller of Colorado, who was born in Allegany county, N. Y., in the small town of Granger, and who attended Alfred University in that county, one of its most important claims to public recognition, Senator William M. Stewart of Newada, who was born in Lyons, Wayne county, Senator Mason of Illinois, who was born in Franklinville, Cattaraugus county—Allegany and Cattaraugus adjoin each other on the southern ter—Senator Davis of Minnesota, who was born in Henderson, Jefferson county, and Clarence D. Clark of Wyoming, who was born in Owego county, the neighboring county of Jefferson county, and Clarence D. Clark of Wyoming, who was born in Gowego county, the neighboring county of Jefferson county of the Senators born in New York,

and Clarence D. Clark of Wyoning, who was born in Oswego county, the neighboring county to Jefferson.

It is a somewhat peculiar circumstance that not one of the Senators born in New York, whether representing this State or elected to represent some other constituency in the Senate, hails from one of the large cities such as New York, Brooklyn, Buffslo, Rochester, Albany or Syracuse. They are all, or rather were all, either "farmers sons," or reared in the rural districts, and what distinction they have since achieved has not been due to the influences which are popularly supposed to show the way to preferment in large cities.

In proportion to the voting population, Massachusetts is better represented in the United States Senate by public men born within its borders than is the State of New York, but neither compares in this regard with the State of Ohio, which easily leads all other American Commonwealths in matters of political recognition, more especially to the higher posts. Pennsylvania has several of her sons in the United States Senate, Shoup of Idaho, Clark of Moniana, it admitted, and Bard of California, recently elected. Senator Shoup was born in Armstreng county. Senator Penrose is a Pennsylvanian by birth and former Senator Quay was also born in that State.

### "THE SUN" AS A REAL ESTATE ADVERTISING

and News medium will better meet your requirements than any other publication, reaching as it does people who have money for investment, and supplying each day all the news available of interest to those interested in the Roulty Market.—Adv.

FUN IN FIVE NEW PLAYS. EARNEST AND DIVERSE EFFORTS TO MAKE AUDIENCES LAUGH.

Mimic Characters Introduced on Our Theat-

rical Stages Last Week-Devices by Which

They Were Generally Amusing in Very Different Ways-Otis Skinner's Tyrolese Knees Five of the seven plays newly acted in New York last week were facetious. The efforts to make audiences laugh were earnest and diverse. It is quite as hard to be really funny on the stage as to be soberly interesting. The devices of merriment were ingenious and generally effectual. The odd one in "A Royal Family" was a king's household, and its singularity lay in depicting its personages as much like other well-bred yet commonplace men and women in modern fashionable society. The king in Capt. Marshall's comedy was the same seemly sort of chump, with courtly manners and no-account mind, that we have had in English plays abundantly ever since Lester Wallack began to enact them for us. But never before had one of them been a monarch. When he stood out in the first act ready to be bored by the official functions of the day, he looked in his faultlessly fitted gray frock coat and high silk hat like an amateur sportsman on his way to a horserace; and it seemed as though his ribbon of office, which he cared so little for that he put it across his breast from the wrong shoulder, should have suspended a fieldglass from his side. He was alternately duil in comprehension and witty in expression, in the way of his theatrical kind, and his infrequent shifts from colloquial "I" and "me" to kingly "we" and "us" were his only concessions to old-fashioned royal dignity. The actor. Mr. D'Orsay, had been brought from London and his laziness of drawl and crawl were quite in the approved manner of the titled Englishman tired with doing nothing at

all. His queen wife was an almost silent non-

entity, though a good figure in the scenes,

because Miss Wilton made her so; his dowager queen mother was the family prod and check, a sweetened virago such as Mrs. Gilbert is able to present in all politeness, and his princess daughter was one of those neat, natural girls our period, whom Miss Russell embodies with unaffected charm. Thus the royal family was like any rich and refined family, except in that affair of state which dictated marriage between the daughter and a neighboring king's son. The fun evolved from these conditions was satirical, but not bitter, and the author, while clumsy in some respects, had been deft in blending it into the sentimental episodes without spoiling them with ridicule. That scene in which the King, Queen and Queen Dowager, accompanied by a Cardinal, lunched under a tree, in the upper foliage of which the Prince and the Princess hugged and kissed surreptitiously, was a rarely clever management of foolery which might have beome rude, and sexual tenderness which might have become stlly. That neither of those mishaps befell the episode was due mainly to the selection of suitable actors and the careful control of them. If Charles Frohman doesn't ook out his company at the Lyceum will excel his more pretentious one at the Empire in dramatic naturalism. Nor has he ever put on the New York stage anything more im-

an embrace which she had expected to be hateful. Curtain. in "The Rose of Persia." It consisted of the Shah and a selection from his hundreds of wives. All of them save the Sultana were merely concubines, of course, but this Sullivan-Hood comic opera had been brought from nocent, to Daly's, where Daniel Frohman is a moral censor, and so even the escapade of the harem ladies in a night out was decorous. The basis of this play was as old as the tales of the Arabian Nights, and as familiar to the stage as Shakespeare and other dramatists could make it, as it was the fooling of a plebeian into the belief that he was a king. Capt. Hood's libretto, like Capt. Marshall's comedy, was somewhat satirical, and this refrain to a Gilpertian ditty is a sample of it:

And critics may complain that society is mixed.
But I gather in the main its ingredients are fixed.
For society has always been a kind of ginger pop—
The dregs are at the bottom and the froth is at the top. But the author wrote also in another vein than the imitation of Gilbert, and it was that of the English burlesque punster. This verse illus-

trates the fact: rates the fact:

There was once a small street arab
And his name I cannot tell,
But he lived in gutter-Persia.
Where street arabs always dwell,
And like little gutter-Persians
(Every one and one and all),
His spirits were clastic
As an Indian rubber ball,
And all day long he sang a song,
Amerry little ditty, as he danced a flip and flap.
"The life I lead is all I need,
And I know no better"—the lucky little chap.
That is roart of a ditty which Mr. Le Hay

That is part of a ditty which Mr. Le Hay, the comedian of the imported company, sings at the end of the play, and which causes the heartiest of all the applause and laughter.

The tune is bright and lively, and the actor delivers the words in the manner of a London coster. His rôle is that of a man condemned by the Sultan to be beheaded. His seemingly last hour has come. In desperation he undertakes to delay death by telling a story. "But it must have a happy ending," the tale-loving Persian tyrant commands. So the prisoner sings his biography, and, in order that it may have a happy close, he demands that his life be spared. That is done, and the trick, which

is the funnlest thing in "The Rose of Persia," tickles the audience mightily. The fun in "All on Account of Fliza" came abundantly from a fresh treatment of a stale subject—the favor of the men in a rural village and the disfavor of the women as to a pretty schoolma'am from a city. Mr. Districhstein had located it in some improbable place of this State where a German had acquired wealth in business and become of sufficient social account to be elected President of the School Board without learning to speak our language fluently. But when you are writing a play for a dialect comedian, his word is mightier than the pen. Iouis Mann's broken English is not a thing to mend. It provoked the usual laughter in the play at the Garrick, and its fragments had rever been thrown into more comical confusion Mr. Mann has cured himself, it is to be hoped permanently, of slowness, reiteration and tiresome elaboration. He does not seem to be an actor who can afford to disdain guidance by his managers and directors. But whether or no they have been responsible for the improvement shown in his methods

parent in the first audience. That the sen's dialect is derived from the same source still rests on hearsay. At any rate, it is the theatrical fortune of the comedian, and retains its value notwithstanding much competition. But it was familiar and expected in "All on Account of Eliza," while the fun by Clara Lipman was a revelation. She had worked up a specialty in sirens, usually vicious wantons, and always winkers and oglers of the Parisian type. As the schoolmistress, however, she was a right good girl, only becoming mischiev-

ous in pleasing the trustees and displeas-

their wives, and as true

a die when it came to courtship and marriage. Probably the act of the three which will be funniest to all grades of audiences is the middle one, in which the action takes place in a country schoolhouse. At first the teacher is in a session with her pupils. Her patience with them is very gracious. The minor incidents are mick and natural. It may be that some sensitive minds are shocked by the girl who "wants ogoout,"but she is a tiny tot, and the laughter she causes can hardly be spared. The big boy who asks to stay after the others are dismissed, and who, when he is alone with the teacher, tells her that he wants to marry her, is an engaging chap, besides being funny, His sudden outbreak of "calf love" is a good blend of humor and emotion. So is his subsequent throwing of a stone at the dissipated Adonis of the village, a loafer who "has seen things in New York," and woos the city girl with insulting self-assurance. The infatuation of Mr. Mann's quaint old German, whom she roguishly entices while really mated to his on, makes a slight departure in the direction of former Mann-Lipman dalliance, but it is discreet, and its diversion does not lessen the general wholesomeness of the play. Nor does the ensuing introduction of Miss Lipman in a quarter of an hour of such acting as she used o do in extravaganzas. She has been accused by the envious women of wearing an immodest rown at a church fair, of singing an indecent ballad, and of keeping an amatory tryst with a man at night in a graveyard She is put n trial before the trustees. As to the last count in the indictment, she has the proof ready that the man she hugged and kissed was her brother. But she clears herself on the other points by illustration. She appears in the assailed corsage, and shows that it is only fashionably low and sleeveless, though t may seem too revelatory to rustic eyes. She sings the condemned ballad. The verses are n French, and as innocent as "Mary's Lamb," but they sound wicked, especially as the songstress accompanies them with Parisian action which, though within the bounds of propriety, suggests a wild abandon of deviltry. So we get some of Miss Lipman's accustomed diversion, as much as most of us desire, along with far more that is newer and better.

Fun in the first part of a Weber & Fields's show is always of the same sort. The actors of the stock company appear in their familiar "Fiddle-de-dee" is no exception, but the ensuing "Quo Vas Iss?" shows new aspects. The opening chorus is by Roman nursemaids and policemen wandering about the "parkus." Soon De Wolf Hopper as Petrolius tells what a rare wit he is. His examples of cleverness are not convincing, but his own delight with of the actors usually associated with Mr. Drew are Arthur Byron. Harry Harwood, Lewis lisker, Lia Conquest and Frank Lamb.

A new play is not frequent at the Grand Opera House, but one will be produced there this week. It is called 'A Wife in Pawa, and was written by Charles E. Blancy so as to give to Hope Booth a congenilal and principled part, She linpersonates a young wife of a spendiarlif, who pawns her to get money enough to pay his ceits. He becomes rich enough to reisem his, but cannot as he has lost the pawn ticket. Therefore she becomes an unraceomed pleige, and is soll at public auction.

From the seatch of the plot the new fare to be introduced at the Bloot to-morrow night of the seatch of the se himself is amusing. Marcus Finishus tells in pantomime of his love for Lythia. His gesdown, dreading to see the man to whom she two spring waters and a make of is to be given. She approaches him, looks baked beans are mentioned conspicuously in the hour given to "Quo Vas Iss?" There up into his face, and in silent joy submits to was more than a suggestion of satire on that ul. Curtain.

A wholly different royal family was shown

point in the speeches on the first night. Mr.

Ross told about the Ross-Fenton Farm, where good meals and beverages might be had. Mr. Kelley said that he had a rival place on Long Island. Mr. Hopper said that Mr. Warfield had two flats uptown for rental. "All I have to say," Mr. Stromberg responded when called upon for

the London Savoy, where the fun must be in- a speech, "besides thanking you for your kind applause, is that my farm is at Freeport, Long Island." Fun of the Paris kind, as offered in "The Husbands of Leontine," at the Madison Square last night, is described on another page. In opposition to all this merriment in the stage productions of the week was the romanticism of "Prince Otto" at Wallack's. Otis Skinner is realistic as well as romantic in that play and bares his knees in the Tyrolese costume of the first two acts as bravely as he later assumes a court dress. The knees are unmistakably revealed, with no attempt at illusion beyond possibly a little greasepaint. There is nothing in the looks of them to suggest that Mr. Skinner is not as young as Prince Otto, who was past 85 in novel, but his career is so well known that the Skinner knees could not possibly pretend to be any younger. The Tyrolese dress is as liable to a sudden hiatus as the Scotch. Mountaineers demand freedom of action for the joints. Stockings in the Tyrol stop several inches below the limit usually fixed for such articles and are eccentric enough to come to a complete end at the ankle, leaving the foot to get along in whatever way it can. Defregger peasants and hunters look heroic enough in their short gray breeches and green coats, but as a rule the costume is not ecoming. Mr. Skinner could certainly have looked better than he did in the first two acts. But he deserved credit for his fidelity to nature. Prince Otto is an interesting figure in the more serious passages. The close of the second act brings a tableau dear to the heart of the average actor. A fire burns at one side of the stage. The courtiers, alarmed by the Prince's conduct after reading the foreigner's diary, have left their monarch alone. He stands by the chimney with the reflection of the flames on his face. He slowly tears the pages from the book and drops them into the

flame as a penalty for bearing false witness against his wife. The slow curtain hides him from view. A romantic play must have its fight. In "Prince Otto" it is not between knights with rapiers but by the ambitious Princess and her Prime Minister. She has never loved him, although his pretended affection for her has presumably been understood. She learns that he not only cares nothing for her but is advancing his interests and not hers in the State. Misunderstanding her motives, he attempts to make love to her somewhat more ardently than the circumstances warrant. Enraged by his presumption, she snatches a dagger from the wall and stabs him as forcibly as a sovereign represented dainty Percy Haswell could be expected to. By the time the blow falls, the suitor has followed her up a flight of steps, and this gives to George Nash the opportunity of failing effectively down them quite as a wounded man might. More dominant in the scene of the council is the Prince. The Cabinet has assembled half an hour earlier in order to deon the opening right, and for the elimination of several undesirable things from his performance since then, the fact of interest to his audience is that he is more amusing than ever before. In aspect he is about the same. The assertion that his facial make-up is an exaggerated copy of his father's visage was confirmed by the conspicuous presence of the clare war against another petty State with-

AROUND THE WHIST TABLE. WHEN NOT TO RETURN YOUR PART-

NER'S TRUMP LEADS. Changes in the Creed of Whist-Leads of Trumps Not Invariably Returned Nowa-days-A Point of Whist Strategy Illustrated From the Play at the Whist Congress.

The longer one plays whist the more one calizes the truth of the saying that there is no absolute "always" or "never" in the tactics of the game. The exceptions to our most cherished rules are becoming so frequent and so marked in these days of critical analysis that one cannot help sighing occasionally for the good old times when the book was the only guide and the rules in the book were good enough for every one. You paid your dollar and you got your guide, and after that memory took the place of thought.

The remarkable thing about these changes n our creed is that it is the most sacred beliefs which are attacked, and chiefly those which have been given to us by the prophets of later days. The old writers have not suffered, but have rather gained, by our relentless investigation of the principles of the play. Mathews still holds the position given him by a recent writer, who contends that he knew all there was to know about the game which was worth knowing. We still stick to his general theory of leads, of second-hand play, of fluesse and tenace, of discarding and of managing reentry cards. Almost all the things on which we are well agreed are those which were in use in the practical school at the time of Hoyle, but we have abandoned most of the doctrines which were introduced by the so-called philosophical school of Pole and Cavendish, and which started in the early sixties. The value of the invariable lead of the longest suit the advisability of always leading rumps from five, regardless of the rest of the hand, and the necessity of instantly returning he partner's trumps lead-where are they? The last especially has been considered by some authors as so important that they have stated that there were two reasons only for failing to return a lead of trumps-not having anv, and sudden death,

Do we invariably return our partners' trump leads now? Well, when we feel like it we do, especially if we know that he is a man who does not lead trumps unless he means business and wants them out at all costs. But if the hand has not been opened by a trump and it is evidently a sort of afterthought, do we break our necks in the effort to get into the lead and swing the trumps again, as we did in the old days? Not exactly. Do we lose tricks by it, or do we gain? As the old song says, or should have said: "Ask the cards and read the answer in the scores."

The reasons for refusing to return a partner's trump lead were originally confined to two, which, although tersely stated, might have been reduced to one: "Unless you cannot." No matter why. We have other reasons now. One of them is: When you see that you will probably lose more tricks in the trump suit by returning it than you will gain in the other suits by getting the trumps out. Another is: When ou have other uses for the trumps which your partner wants you to lead, especially when they are your only reentry cards. Another is: When you see that some of your trumps can profitably be made separately by ruffing out a suit before the trump lead is coninued. Another is: When you think it safer to be sure that you have an established suit before you take the last trump out of your own or your partner's hand. There are quite a number of other reasons, which are based upon the general principles governing the situation

the general principles governing the situation as it comes up in the course of a hand and, take it altogether, we might safely say that instead of the old rule, "Except in case of having none or sudden death, always return your partner's trump lead," we should say, "In the majority of cases the partner's trump lead should be returned at the first opportunity, but many tricks may be saved by first establishing a suit or getting in a force."

Nothing illustrates a point in whist strategy so well as a deal from actual play, especially if it is from an important contest in which a champlenship was at stake. There were guite a number of hands at the tenth congress which demonstrated in a forcible manner the importance of not returning partner's trump leads in certain situations. Here is one from the Minneapolis pair contest, in which Fogel and Thomson of New York held A—B's cards. They made more tricks out of the hand than any other pair, although the cards were played at fourteen tables. Z dealt and turned the jack of hearts Thomson held B's hand.

TRICK.	A	Y	B	z
1	K .	A •	02	5 .
2	QO	K O	3 0	20
3	<b>4</b> 4	<b>&amp;</b> 2	410	A A
4	4 K	A 7	40	48
5	03	O A	04	Ø 5
6	90	A Q	0.6	<b>4</b> 5
7	07	A O	JO	80
8	♥ 9	3 ♦	00	Ø10
9	08	4 4	♡ K	Ol
0	2 .	6 4	100	9 4
11	7 4	8 .	70	<b>4</b> 3
2	JA	10 4	60	49
13	Q	48	50	A J

## A and B get ten tricks.

Trick 2. A evidently has a strong spade suit, for common-sense players do not lead the king unless they have both queen and jack, or queen and ten behind it; but there may be only one more trick in it, and B has none of it to lead to his partner, so that it will take A's reentry to get in and go on with his suit to clear it. B has nothing in his own hand to induce him to rush to truess even with five, so he starts his own

his partner, so that it will take A's reentry to get in and go on with his suit to clear it. B has nothing in his own hand to induce him to rush to trumps, even with five, so he starts his own long suit, leading it low in order to indicate that it has possibilities. On the first round B cannot tell whether his partner has finessed the queen from acc-queen, or had nothing higher than the queen. Y should have false-carded the ace in this position.

Trick 3. Y might have made his ace of diamonds if he had been quick about it.

Trick 4. Z returns the fourth-best club, having no better continuation, apparently. This enables B to count his hand later on, as the trey must be there also.

Trick 5. If B has no spades or clubs, he must be all trumps and diamonds and, unless both adversaries are very short in diamonds, B must have a good many trumps, so A leads trumps, showing four.

Trick 7. This is the key to the position. At every other table the players went on with the trumps, but if B does so he must lose two tricks by it because his partner's spade suit is stopped and the command of that suit will bring in the clubs. Instead of returning his partner's trump lead, even with five of them in his own hand. B thinks thest to investigate the command of the diamond suit first, because he knows that it will take his last trump to catch Z's, A having shown four only and Y evidently having no more. This will leave B without a reentry if the ace of his suit is against him, and will spoil the hand if his partner holds Q 10 and not QJ of spades.

Trick 8. The diamonds being clear, A goes on with the trumps and the rest is easy.

Here is another and very similar case, The heart 10 turned

TRICE.	Α	Y	В	Z
1	K o	A O	80	80
2	04	Jø	4 .	2 •
3	QO	3 0	50	70
4	Ф3	Ø 5	OQ	Ø 2
5	08	3 ♦	6 •	7 .
6	20	<b>4</b> 6	0 B	JO
7	O J	5 .	10 •	A 4
8	<b>4</b> 2	A 8	♣ K	<b>4</b> 5
9	4 4	08	OA	07
0	4 8	Q	O K	010
1	A A	410	A J	47
2	90	4 ()	43	8 4
	100	K .	. 9	9 .

Trick 3 As B does not play the ace on the fack, A knows that the whole spade suit is against him and as his own suit is not yet established he does not lead the trumps, but goes on with

B the wished-for opportunity to get in and draw the adverse trumps, now that his pertner's suit is cleared.

Now look how differently this hand goes when the trumps are not so well managed. Here is the play at another table:

HANKYJACKSON'S BLOWOUT

A CLAMBAKE THAT IS ONE OF BROOME COUNTY'S INSTITUTIONS.

TRICK.	A	Y	В	Z
1	QO	AO	8 0	60
2	03	J	4 .	2 6
B	KO	30	5 0	70
ı	OJ	05	Ø 6	02
š	08	09	00	07
8	04	3 .	OeK	Ø10
ī	♣ A	A 6	43	<b>4</b> 5
	100	5 .	OA	10
	<b>A</b> 2	48	AK	<b>4</b> 7
D	4 4	▲10	4 9	7 •
1	. 20	K.	6 .	8 .
2	40	0.	10 0	A .
3	90	40	A J	9 •

A and B get eight tricks only. Trick 1.—The lead of the queen, which is to show number, at the same time denies the Trick 4.—The jack is led to cover the turn-up

Trick 4.—The jack is led to cover the turn-up trump, the number being a secondary consideration.

Trick 6.—This is one lead of trumps too many. Better to force again, and let A clear his diamonds, as A must have the four of trumps and Z the ten alone.

Trick 8.—If B does not take the force now, the jack of diamonds will win and the force in spades will follow, with the same result, as A's reentry is gone. reentry is gone.

As an example of trump management, good and bad, take the following, which was No. 18 on Thursday afternoon in the open pairs. Dr. Walls of Washington had the opening, the heart five turned.

TRICE.	Α	Y	В	Z
1	K .	4 .	3 ♦	10 •
3	100	40	20	AO
8	Ø 3	72	(y )	Ø 7
4	4 2	K O	Q¢	3 ◊
5	v Q	V 4	0.8	O TO
6	9.4	7 .	5 .	2 •
7	A	9 .	70	05
8	OA	5 0	<b>4</b> 4	♥ K
9	0.8	80	49	08
10	A Q	46	410	<b>A</b> 3
11	<b>4</b> 5	& J	A A	<b>4</b> 7
12	6 .	90	AK	48
13	8 .	'J .	JO	6 0

A and B get ten tricks. Trick 1 .- A avoids the trumps pecause they Trick 1.—A avoids the trumps occause they contain the major tenace, but he shows his suit and then tells his partner, by leading the top of nothing in another suit, that he has no recutry card. A queen, even if twice guarded, is not considered a reantry by common-sense players. Trick 3.—Z's play on the first trick is the beginning of a call and he leads trumps himself upon getting in. What for? Just because he has five? The spade suit is marked against him, and his partner cannot have two honors in diamonds, or he would have covered the ten.

him, and his partner cannot have two honors in diamonds, or he would have covered the ten.

Trick 4.—B does not return his partner's spade suit, knowing that A must have had good reasons for quitting it himself, so he clears the diamonds by leading one of the second and third best. A divines his object and allows the king to win, knowing that Y will probably make the mistake of returning his partner's trump lead.

Trick 5. If the seven was a fourth-best, there are out against Z three trumps higher than the one led, and Y should have refused to go back with the trump, especially with two suits shown against him, and nothing in the third. The trouble is to know what to lead if not the trump. Trick 6. A can count the trumps, the turn-up being still in Z's hand and showing that he held five trumps originally. The weak hand, Y, can therefore no longer trump the spades, and A can safely go on with them, hoping to force the strongest trump hand, perhaps catching the lack of spades at the same time.

Trick 8. Another evidence of Z's want of knowledge of the proper management of the trump suit. He tries to drop the outstanding trumps together. This is always a losing game unless it is still to your advantage to have another round, even if the trumps are both in one hand. It is usually a losing game to lead away from the minor tenace in trumps unless you have a decided advantage in position in the plain suits. Z has nothing to gain by pursuing the trumps unless be can drop them both, and even then he gains nothing more than he risks.

At a good many tables the trumps were led after showing the suit. Either of these openings loses several tricks.

It is bad enough to lead strong trumps without any suit to play for, but it is even worse to lead weak trumps for one suit alone, having no reentry cards to support it. This is playing a hand with only one element of strength in it, the suit, and trusting the partner for three things: the trumps and protection in the two other plain suits. They call this the butcher game, and Mr

TRICK.	A	Y	В	Z
1	KO	70	5 0	4 4
2	0.8	Ø 10	Ql	♡ K
8	.3	8 .	▲ 9	A A
4	47	2 •	<b>♣</b> 10	♣ K
B	J.	K .	A .	6
6	♥ 6	Ø 2	04	08
7	48	V 5	♥3	OA
8	4 4	5 4	♣ J	AQ
9	3 0	7 4	6 0	48
10	80	9 .	100	<b>4</b> 5
11	JO	10 ♦	20	A 4
12	QO	07	8 .	4 2
13	AO	OQ	Q.	90

A and B gettwo tricks only.

Tricks 1 and 2. The opening and the immediate rush to trumps, with no reentry, or the trumplead without first showing the suit, are both characteristic of the style of, game that won no buttons at the congrass.

Trick 5. Although Y is calling for trumps Z does not lead them, because that would necessitate her giving up her only reentry card. There is no doubt that Y s discard is a call, for a reverse discard would show weakness in the suit when the adversaries lead trumps. But Y cannot be weak in spades, because he has nothing else but spades and trumps. Instead of answering the call, which is by some considered so bad as refusing to return a trump lead, Z quits her own suit and leads her partner's, knowing that if Y wins he will lead the trump, allowing Z to win the third round with the finesse over B, as A has nothing higher than the nine. Z also knows that if B wins the spade he will probably return his partner's trump lead, although he should not do so, which will equally give Y the wished for finesse against A and the winning third round.

These deals are all most instructive examples of one of the most important parts of whist strategy, the management of trumps, and they all show that there are many times in which a partner's trump lead should not be returned.

OUR PROBLEMS.

OUR PROBLEMS.

Those who are always looking for some-thing new in the way of a puzzle may be in-terested in the following question, which is sent to The Sun by a correspondent at San Antonio, Tex.

The following was the distribution of the cards:



The game was duplicate whist, not double dummy. What was the trump suit and how did N and S get eight tricks, N leading first?

he does not lead the trumpe, but goes on with his suit. Trick 5. Partner having called and possibly holding the jack of diamonds, A leads trumps, but B does not return them because he does not hold the jack of diamonds and he knows that if A held it he would have led it, instead of the queen. A having shown four trump is in response to the call, B prefers to force him again, A takes the hint drops the trump lead for the present, and forces B in return, clearing his own suit at the same time.

Trick 8. A cannot continue his suit, because that would allow one adversary to discard and the other perhaps to overtrump B, so he shifts to his reentry suit, leading it low. This gives will clean and remove all stains from the hands. It contains no acid or alkali to redden or roughen the skin.

Hanky's an Institution, Too, and Holds Mankind in Three Degrees of Intimacy-A Ball Game Before the Feast and a Cocking Main After-Hanky Talks of Country Life, BINGHAMTON, Sept. 7.-Hanky Jackson's clambake took place a week ago, but this town is only just getting over it. Hanky's farm is about four miles down the Susquehanna River from here. It is a large, well-stocked farm and its owner revels in three titles, "Hanky." "Jacky," and "Old Farmer." If you know Mr. Jackson well you call him "Hanky," If you've only partly broken in en his acquaintance "Jacky" is the proper way to address him. If you've just been introduced and the

to call him "Old Farmer. Mr. Jackson's farm is his toy. He spends an hour every morning cutting coupons from his bonds, and that is the only necessary work that he has to do. All the rest of the day he devotes to the farm, and there isn't a bewhise kered Populist in the West who puts in a harder day than does Hanky. Incidentally be can give some Populists cards and spades in the matter of whiskers. Here's the way the cards

old man has been cordial, it is perfectly proper

MR. HENRY JACKSON
(OLD PARMER)
Summons you to the Annual Bake on
Friday. R. S. V. P. D. Q.

Four stages, a dozen bungles, two drags and a brake, with four snow-white funeral horses, carried Hanky's guests out to the farm. A few dozen who conflin't come on four wheels sailed in on two, while a score of others walked.

At the head of the lane stood Hanky. He was trying to look dignified, but he was too proud and happy to do anything but smile. On his head was a straw hat with a two-foot brin. and held in place with a bow of ribbon skilfully stitched in by Mrs. Hanky. Surmounting it all was a pergeous peacock feather, which, Hanky confided later, was slyly torn from the tail of the sacred bird of the Sultan of Turkey. The history of the feather was thrown in gratis by the wandering Oriental who sold the feather to Hanky.

A ball game always precedes the feast at a lambake. Hanky lives right up to the tradiions, so there was a ball game. Hanky was the umpire, and he carried a well-knotted club which he swung violently in the air every time ne rendered a decision. Kickers were put out of the game the moment they opened their mouths to protest. Three strikes were called on a man when only two balls had been pitched o him because a friend of the man at the bat remarked audibly that the umpire was a lobster. One side getting fifteen runs ahead, with none out. Hanky called three men out in sucession and then let the other side catch up. noving them around the bases in an endless chain, regardless of whether the ball was struck by the batter or not, until the score was tied, Then he called the game on account of darkness. It was 3:30 o'clock and the sun was shining brightly. His attention was directed to this fact, so he called the game on account of rain. There wasn't a cloud in the sky. With a storm of protests ringing in his ears Hanky grabbed a pail and running down to the river filled it with water. Making a slight excavation around the home plate with his shillelah, he poured the water in and then in a loud, clear voice declared the game off on account of damp grounds. Then he beat a swift retreat, jumpe ing into the brake. The funeral horses bord him safely away, both baseball teams and the spectators pursuing.

Hanky was seated at the head of his hos pit ble board when the advance reached the grove back of the farmhouse. The table was grove back of the farmhouse. The table was about a sixteenth of a mile long. Piled upon it, with heaps of reserve built mound-shape on the ground, were clams, hot corn, chicken, lobster, sweet polatoes, tomatoes, cucumbers, letruce, white bread and brown bread. Great pails of beer towered over the heads of the guests, and alongside of them were tureens of seup and chowder. Hanky's solicitude for the comfort of his guests kept him on his feet most of the time. Whenever he rose, the clear barytone of the venerable Doo Moore rangout with: out with:

There goes the Highland Chieft

Then all the rest of the company, just as frain

What the hell do you care, What the hell do you care?

What the hell do you care.
What the hell do you care?

Hanky swelled up several inches every time this tribute to his hospitality was shouted from the table. It was noticed, too, that he got un with great frequency after the singing of the "Highland Chief" began. It is an old saying here that no one has as good a time at a Hanky Jackson clambake as Hanky himself, and it was certainly true of the 1000 clambake.

Having eaten themselves full, the guests fell over on the ground and lay where they fell, while the old farmer made his annual speech. Hanky claims the prerogative of saving what he likes in these speeches, whether it is true or not, and so when Hanky declared that everything eaten at the table, lobsters, clams and all, was raised on his farm on the banks of the Susquehanna, nobody questioned the statement.

"Yes, gentlemen," said Hanky, "every darn one of the concommitments that ye have eat were raised on this farm. I brought those clams and lobsters here as babies and have raised them carefully for this occasion. Why, those lobsters were getting so familiar the day before yesterday, that this morning when I got up. I abused them something scandalous. Yes, friends, I gave them a good roading."

A dull thud, followed by a splash, interrupted the speech. Investigation showed that it was Col. Bill Hecox, who had fallen down the bank into the river, quite overcome by Hanky's pun. Col. Bill was hauled out and placed on the smouldering remains of the roasting pile, where he was finally dried out. In the meantime Hanky, having passed merrily along in his remarks, began to combare the life of the farmer with that of the city man.

"You think you enloy life up there in town," he said. "That's because you never lived on a farm. When you get up in the morning the first thing you have to do is to dress. Do I dress in the morning? No. I come down on my porch in my robe-de-nut and look at the glorious surrise. The dew is on the grass and it I want to I can go out and take the nip cure. Give me the glorious life of th

time."

Hanky reviewed a legion of subjects and finally got around to the "concommittments again. His purpose was soon made apparent.

"You liked that chicken, didn't ye, boys?"

"You bet," came from 200 voices.

"Well, as the last course of the day, I have prepared a little chicken fricassee—a chicken tracas, see!"

"You bet," came from 200 voices.

"Well, as the last course of the day, I have prepared a little chicken fricassee—a chicken fracas, see!"

Only the prompt action of ex-Alderman Brandt saved Col. Hecox from falling into the river again. Several others felt faint for a moment, but recovered in time to accompany Hanky to a secluded part of the grove, where a tablecloth was spread out, and a hollow square formed with camp stools. Hanky disappeared among the trees, but soon emerged with a moth-caten roosier. One feather remained in its tail. Hanky said that all good game-cocks were shy about the tail, but that was the only apology he made for his scrapper. A neighbor of Hanky loomed into view next with another gamecock under his arm. Hanky announced that he had had the spurs and claws of both birds muffled so that they could not harm each other. Incidentally he remarked in a low voice that his bird could knock the stuffing out of his neighbor's.

They were shied at each other a few times and then drooped on the ground. The strange bird looked Hanky's bird over and then, salling up to him, gave him a cuff on the side of the head with his muffled spur that turned him completely over. He came up dazed, whereupon the neighbor's bir is caught him again, below the belt, and Hanky's rooster made for cover. There were five of these rounds. In the second Hanky's bird over has tail feather, and the Old Farmer almost wept. At the finish, Hanky's bird was looking for a hole in the square and, not finding one, jumped up in the air, landing on Hanky's shoulter, from which emlance he looked down at his rival as much as to say; "If you want to fight, come up here." Henky was much mortified at the behavior of his bird, but to save appearances he put in seven separate claims of foul, none of which was allowed. Having put his fighting bird away somewhere, Hanky came out with another, game cock. The neighbor produced one, too. In two rounds Hanky's bird quit, having been made a mop of by the other in most inconsiderate fassion. Henky

It was dark when the Binghamtonians drove